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of the stolen cattle. Dr. Clark, however, tries to find explanation of Vergil's use of *quattuor* in Mr. A. B. Cook's theory of "Unconscious Iterations", which defines a psychological impulse by which Vergil may have been moved to repeat in similar phraseology (Aen. 8.207) ideas before expressed (G.4.550). This is plausible enough, as is also Dr. Clark's explanation of Vergil's statement that the number of annual sacrifices to the Cretan Minotaur was seven; both of these difficult passages are handled with great skill. Under the remaining captions there is less opportunity for originality; Aen. 9.586 (56) is a particularly good illustration of Magic Numbers. Under Round and Indefinite Numbers (71) we read: "There is a noticeable fondness for the multiples of ten, as Hirtzel has already indicated"; Ovid Fasti 3.122 might be of service in that connection. The section devoted to Special Uses seems to me written with particular care and correctness.

This dissertation is an excellent piece of research after the most approved methods. A careful collection of all the material has been accompanied by a judicious use of a large bibliography, and, although the sum total of new information is not great, the collection of data is of real value.

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Repetition in Latin Poetry with Special Reference to the Metrical Treatment of Repeated Words. Hubert McNeill Poteat. New York (1912).

This Columbia University dissertation takes account of the various uses of verbal repetition as employed by twenty of the more important Latin poets from Plautus to Prudentius. The work is divided into three chapters. The introductory chapter summarizes the very meager investigations of the theme which had preceded the present study. The author finds that, with the exception of one or two special articles dealing with restricted branches of the subject, the chief material consists in isolated notes to be found in various commentaries on the several poets.

Chapter II is devoted to the study of "the nature, the extent, and the relative effectiveness of repetition". Repetition emphasizes the emotional qualities of a passage—joy, pathos, surprise, humor, etc.—not through any characteristic of emotional expression possessed by the repeated word itself, but rather "by making the mind of reader or hearer give close heed to the passage, either by lingering over it at once, or by recurring to it once or oftener". The use of repetition is common to all the poets, but it is most effectively employed, as might be expected, by the poets of the Augustan Age. Indeed, it is one of the author's general conclusions that those who exhibit the greatest poetical power in other respects excel also in the use of this particular device. They display, however, a very interesting variety in the use they make of it and in the skill with which they handle it. Only a few

of Dr. Poteat's more noteworthy observations on these differences can be summarized here. In Plautus and Terence the service of conversational repetition is chiefly that of securing clearness of meaning or of stressing the humor of a passage. The respective attitudes of the two poets toward the figure "follow exactly the general lines of distinction usually drawn between the two poets. Plautus is exuberant, often careless and tautological, in his repetition; Terence is always artistic and restrained". In Lucretius repetition is almost restricted to the repeating of a leading word from clause to clause, a characteristic which is partly due to the poet's lack of an adequate philosophical vocabulary. The types characteristic of Catullus are anaphora, antistrophe, and refrain. Vergil employs repetition more frequently and with more success than any other Latin poet, handling all types with equal skill and freedom. The elegists exhibit frequent use of anaphora, and in most cases the initial repeated word occurs in alternate lines. The author concludes that this form of repetition is characteristic of elegy. This is borne out by the observation that in Ovid the skill and variety are decidedly increased as soon as the poet leaves the elegy form. The decline in skill sets in with the Silver Age but is relieved from time to time by the brilliant flashes of such genius as that of Martial and of the author of the *Pervigilium Veneris*. One is somewhat surprised to learn that Seneca, with all his rhetorical devices, "repeats with less idea of the subtle effects of repetition than any other Latin author of the Empire".

Chapter III discusses the metrical treatment of repeated words. The rule deduced from an exhaustive collection of examples reads:

Wherever the poet desires to secure a special effect of emphasis or clearness or to produce some rhetorical effect (whether emotional . . . or formal), in a word, in the more effective instances of repetition, the repeated word receives identical metrical treatment. If no special effect is desired, variant treatment is found most frequently.

Triple repetition of a word combines the identical and the variant treatments. In cases of more than triple repetition or of the repetition of more than one word, no rule can be laid down to cover all cases.

The author has performed his task with care, accuracy, and thoroughness. The presentation is clear and the material well arranged. The citations used in illustration are selected with skill from a mass of examples. The main conclusion concerning identical metrical treatment is stated, it seems to the reviewer, in a slightly unfortunate manner. We are able to judge only of the effect of the poet's skill in the actual use of repetition, not of his subjective attitude towards one or the other possible treatment. Perhaps, however, this is but making a point of a mere detail of expression: the greater frequency and the greater effectiveness of identical metrical treatment by the Latin poets is not thereby less clearly established.

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